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Developing a Model for Clinical Song Analysis, or Why Music Therapists Still Need Music Theory and Musicology

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Abstract

In the music therapy literature, there is a distinct lack of research on clinical song analysis. Analyzing songs can be beneficial for music therapists when choosing songs to use in a session, when discussing songs with a client, and when arranging songs to play with or for clients. In this thesis, I start to bridge the fields of music therapy, music theory, and musicology to create a language of analysis upon which music therapists can draw for clinical song analysis. I focus first on foundational concepts such as timbre, style, and form, which I explain through the analysis of four different covers of the song "I'll Fly Away." Then, I conduct an in-depth study on the topics of persona theory and music and disability studies, including literature reviews and example analyses. I conclude by proposing pedagogical and research implications of this thesis in the fields of music therapy, music theory, and musicology.

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Preface

I first grew interested in the use of song analysis[1] in music therapy after a class project in which we were asked to gather a collection of songs surrounding themes that would be relevant for adolescents or adults participating in music therapy, such as hope, feeling out of control, and separation. In addition to explaining how the lyrics related to the themes, we were asked to describe how the music supported the lyrics. I enjoyed the project so much that I approached my professor and asked if there were any resources on this topic in the music therapy literature that he would recommend. To my surprise, he told me that there were none.

There is an abundance of research on lyric analysis in music therapy, especially the analysis of lyrics written by clients. There is also research on the analysis of the music that a client creates.[2] However, as my professor said, there is nothing about song analysis and what role such an analysis can play in a music therapy session. This gap in the research is incongruous with what I have learned through my schooling and practical experience, which is that considering the impact of each musical aspect of a song before implementing it in a session is crucial—it is a simple matter of being responsible[3] with the materials that we use.

The lack of research in this area also reveals a disconnect between the methodologies of music therapy, music theory, and musicology and an unawareness of professionals in each field of the literature in the other fields. Music theory and

[1] In this context, "song analysis" refers to the analysis of both the lyrical and musical attributes of popular music.
[2] For instance, *Melody in Music Therapy: A Therapeutic Narrative Analysis* by Gudrun and David Aldridge (2008) presents a model for analyzing the melody of a client-created improvisation.
[3] By "responsible," I mean both understanding the affordances, or potential benefits, of the music and its potential to do harm.

musicology are heavily rooted in music and/or cultural analysis, and by ignoring the need for song analysis in our field, music therapists are missing out on the wealth of knowledge that these two disciplines have to offer.

In this thesis, I will address this deficit in the literature and bridge this gap between fields by discussing how theories from music theory and musicology can be applied to music therapy; I will do so in three sections. The first will focus on establishing a common language of analysis for music therapists—that is, identifying categories of musical features of which music therapists can make note when they first listen to a song. The second section will concentrate on persona theory, which comes from music theory. The last will center on music and disability studies, which examines ideas from disability studies through the lens of musicology. In each section, I will conduct a literature review on research from music theory and musicology. Following this, I will analyze a song based on this research. I have chosen each song from the project that sparked my interest in the topic. When gathering this corpus of songs, there were only a few requirements to guide my song choice. First, as I mentioned before, the songs had to be appropriate for adolescents or adults; there were no other demographic categories or diagnoses specified. Second, the songs had to be "clinically relevant," meaning that the message of the lyrics had to speak to at least one of a number of predetermined themes, some of which I have listed previously. Third, there had to be a variety of genres represented in the corpus. Throughout this analysis process, I will discuss the implication that the theory has for music therapists and suggest ways in which a therapist can incorporate the ideas into their practice.

1. Methods: Finding a Language of Analysis for Music Therapists

More than once, I have heard one of my music therapy professors tell this story: there was a practicum student at the University of Dayton years ago who was working with older adults in an assisted living facility for the semester. During one of her sessions, some of the residents expressed interest in hearing and singing "Over the Rainbow" by Harold Arlen and E.Y. Harburg. So, the student learned the song and sang it for her residents in the next session. There was only one problem—she learned and sang the cover of this song by Israel Kamakawiwo'ole. This cover is influenced by Kamakawiwo'ole's native Hawaii—the only accompanying instrument is a ukulele, and he maintains a reggae strum pattern throughout the song. These features, along with the altered melody, simplified harmonic structure, faster tempo, and a number of other factors, make this a much different song from the original, sung by Judy Garland in *The Wizard of Oz*. Instead of hearing a beloved song from their childhoods, the residents heard one that was probably unfamiliar. At best, this experience can be disappointing; at worst, it can be distressing. My professor tells this story to emphasize the importance of carefully and thoughtfully selecting music for clients.[4]

This example shows the importance of considering style when choosing a song, but there are a number of other factors beyond the lyrics that go into making this choice. Music therapists often make these decisions, but they may not be able to articulate their reasoning. Developing a way to discuss this—a language of analysis—is crucial to the field of music therapy, as it may give practicing music therapists a deeper understanding of the music with which they work, as well as help them make decisions about effective

[4] In their article on song discussion, Gardstrom and Hiller (2010) note that song choice has a significant impact on the music experience being used (p. 149).

music for particular clients. In addition, it may be beneficial for educating student music therapists as they start working with clients and have to make these choices.

Luckily, music therapists do not have to create a new language of analysis; they can draw from other fields of study concerning music, such as music theory and musicology. In this thesis, I will delve into specific topics, persona theory and music and disability studies, and what significance they may have for clinical song analysis. First, however, I will discuss more foundational concepts, such as style, structure, and texture. I will do this by examining and comparing different covers of "I'll Fly Away" and discussing the applications to music therapy.

***

In *Guidelines for Style Analysis*, Jan LaRue (1992) outlines the three necessary steps when analyzing a piece of music: background, observation, and evaluation. Background means having an understanding of different styles of music and what is conventional for them, so that one can identify what is unusual in a piece. The second step is observation, in which one makes note of those unusual, or "significant," elements (p. 4). LaRue provides parameters for this step, which I will discuss later. Lastly, evaluation includes evaluating the piece within and in relation to itself, comparing the piece to others of its kind, and evaluating the piece based on external considerations, such as popularity. This evaluation "according to intrinsic, comparative, and external standards provides a sophisticated background against which to express personal reactions" (p. 22).

Returning to the second step, observation, LaRue states that the first thing an analyst should do is observe the piece as a whole, in order to grasp an understanding of the piece and gain perspective of the different parts; only then should one break down the

piece. He describes three dimensions of "musical syntax" that can help one divide the piece into manageable sections (p. 6). Small dimensions include motive, subphrase, phrase, and phrase group; middle dimensions include sentence, clause, paragraph, section, segment, and part; and large dimensions include movement, work, and groups of works.

LaRue then explains the five categories that an analyst should think about when making observations: sound, harmony, melody, rhythm, and growth, which is further divided into movement and shape (see Appendix A for a list of elements in each category). He lists "conceptual extremes for purposes of initial sorting and organizing of observations," which include "simple/complex, thin/dense, stable/active, disorderly/orderly, bland/intense, light/dark, close/remote, diffuse/concentrated," as well as low/high and soft/loud (p. 18). In order "to be certain of thoroughness in observing all relevant stylistic events," LaRue recommends the following three-part plan, which examines:

> "1. *Typology*: the total spectrum of SHMR [sound, harmony, melody, and rhythm] events, and within this spectrum the preferred or predominant types" (p. 16).
>
> "2. *Movement*: contributions to the flow of the piece" (p. 17).
>
> "3. *Shape*: contributions to the processes of articulation and continuation" (p. 17).

Lastly, he explains that text can be viewed as a separate category, the influence of which can be best seen in the evaluation step.

In his book, LaRue dives into much greater detail for each category of analysis, but this overview of the process, drawn from the first chapter of his book, of how to structure the analysis and what elements to consider provides a good foundation for

music therapists who need an efficient method of analysis. He discusses how this analytic process can assist theorists in distinguishing pieces within a certain genre, but it can also be helpful for comparing songs of different genres, which is what I will be doing below.

***

Since it was written, numerous artists have covered Albert Brumley's 1929 hymn "I'll Fly Away."[5] Some of these include Johnny Cash, Willie Nelson, and Andy Griffith. However, in this section, I will focus on the covers by Gillian Welch and Alison Krauss, Alan Jackson, Jars of Clay, and Aretha Franklin. Table 1 presents the lyrics of each of these covers, and it reveals the differences in their forms, which will become important as I compare the songs.

Table 1: Lyrics and Form of Covers of "I'll Fly Away"

Section	**Gillian Welch & Alison Krauss**	**Alan Jackson**	**Jars of Clay**	**Aretha Franklin**
Intro	[Instrumental]	--	--	--
Chorus	--	--	I'll fly away oh glory I'll fly away When I die hallelujah by and by I'll fly away	--
Verse 1	Some bright morning when this life is over I'll fly away To that home on God's celestial shore I'll fly away	Some glad morning when this life is over I'll fly away To a home on God's celestial shore I'll fly away	Some bright morning when this life is over I'll fly away To a land on God's celestial shore I'll fly away	Some glad morning when this life is over Lord, I'll fly away To that home on God's celestial shore *[We salute]* I'll *[And pay tribute]*

[5] The Wikipedia page for "I'll Fly Away" lists 46 covers of the song, but states that there are over 1000 entries on the music database Allmusic (I'll Fly Away, 2018, https://en.wikipedia.org/wiki/I%27ll_Fly_Away; Search for "I'll Fly Away," https://www.allmusic.com/search/all/i%27ll%20fly%20away).

				fly away *[To Diana, Princess of Wales]*
Chorus	I'll fly away oh glory I'll fly away (in the morning) When I die hallelujah by and by I'll fly away	I'll fly away oh glory I'll fly away When I die hallelujah by and by I'll fly away	--	I'll, oh Lordy, fly away oh glory Lord, I'll fly away When, oh, when I die hallelujah, hallelujah by and by Oh, I'll, Lord I'll fly away
	--	[Instrumental]	[Instrumental]	--
Verse 2	When the shadows of this life have gone I'll fly away Like a bird from these prison walls I'll fly I'll fly away	--	When the shadows of this life have gone I'll fly away Like a bird from these prison walls I'll fly I'll fly away	--
Chorus	I'll fly away (fly away) oh glory I'll fly away (in the morning) When I die hallelujah by and by I'll fly away	--	And I'll fly away oh glory I'll fly away When I die hallelujah by and by I'll fly away	Oh, I'll, yes, fly away, oh, oh glory Lord, I'll fly, fly, fly away Mmm, When, oh when I die hallelujah, hallelujah, hallelujah, when I die Yes, I'll fly away, yeah
	[Instrumental]	--	--	--
Verse 3	Oh how glad and happy when we meet I'll fly away No more cold iron shackles on my feet I'll fly away	--	Oh how glad and happy when we meet I'll fly away No more cold iron shackles on my feet I'll fly away	--
Chorus	I'll fly away oh glory I'll fly away (in the morning)	--	And I'll fly away oh glory I'll fly away When I die hallelujah by and by	--

	When I die hallelujah by and by I'll fly away		I'll fly away	
	[Instrumental]	--	[Instrumental]	--
Chorus	I'll fly away oh glory I'll fly away (in the morning) When I die hallelujah by and by I'll fly away	--	--	--
Verse 4	Just a few more weary days and then I'll fly away To a land where joys will never end I'll fly away	Just a few more weary days and then I'll fly away To a land where joys shall never end I'll fly away	Just a few more weary days and then I'll fly away To a land where joy will never end I'll fly away	--
Chorus	I'll fly away (fly away) oh glory I'll fly away (in the morning) When I die hallelujah by and by I'll fly away I'll fly away	I'll fly away oh glory I'll fly away When I die hallelujah by and by I'll fly away When I die hallelujah by and by I'll fly away	(x3) I'll fly away oh glory I'll fly away When I die hallelujah by and by I'll fly away Yeah I'll fly away Now, now, I'll fly away	--

The Welch and Krauss version of "I'll Fly Away" from the soundtrack of *O Brother, Where Art Thou?* is one of the most well-known covers of this song. When I have used this song in clinical settings, it is this cover that I am using to guide my re-creation. Therefore, in the following analyses, I will use this cover as a touchstone to which I will compare each of the other covers.

The Welch and Krauss cover falls within the genre of folk music. There are a number of characteristics that point toward this: the use of acoustic string instruments;

tight vocal harmonies, primarily organized in thirds; and the overall straightforward melody, rhythm, harmony, meter, and dynamics. There is no dramatic shift in instrumentation, and the texture is relatively dense throughout the song, as there are always multiple string instruments playing. The harmony is simple—I, IV, V^7, and V^7/IV, all typical chords for folk music. The melodies in both the verses and the chorus are built around the tonic triad, with a range of an octave, and there is little variation between each section, besides the instrumental improvisation on the melody that can be heard in the instrumental break prior to verse 3. There is also contrast in the first line ("I'll fly away oh glory") of the second and fifth choruses, when Krauss provides counterpoint by adding an extra utterance of "fly away" while Welch holds out "I'll." As for rhythm, the instruments keep the subdivisions of the beat throughout the song, the meter stays in 4/4, and there is no change in tempo. Because none of the elements undergo major change, there is not much growth (as defined by LaRue) in the song; instead, it is stable. One of the most important factors in folk music is authenticity (or, at least, the perception of authenticity).[6] Each of the elements I have discussed play a role in creating authenticity in this song. The use of acoustic folk instruments and the pure quality of the voices caused by a lack of vibrato, as well as aspects of the recording, leave the impression of a live performance. This and the lack of dramatic changes, as evidenced by the stability of the song, produce an aura of authenticity. The artists signal the end of the song by repeating the last line ("I'll fly away").

Alan Jackson's cover of "I'll Fly Away" is done in the style of folk's sister genre: country. Once again, there are characteristics that point toward this classification, such as

[6] For more on authenticity in folk music, see *Staging Tradition: John Lair and Sarah Gertrude* (Williams, 2006).

the alternating bass, the emphasis on beats 1 and 3, the bright timbre of the voice and instruments, and the tight vocal harmonies. The bass line is more prominent in this cover than in Welch and Krauss', which highlights the alternation between the root and fifth of the chord. This feature, which places emphasis on beats 1 and 3 of each measure, is a staple of country music. Jackson's southern accent lends itself to bright vowel sounds, which matches the brightness of the guitar strings and the sharpness of the piano. There are similarities between this cover and the Welch and Krauss cover, as is to be expected from related genres. The harmony is the same, though Jackson leaves out the V^7/V chord and adds a vi chord in the choruses. The vocal harmony is tight, primarily moving in thirds, though there are more vocal lines in this cover. The song establishes a regular 4/4 meter that remains until the end. The instrumental break involves the traditional country instruments, similar to the folk instruments, improvising on the melody, though this improvisation is longer than that in the folk cover, as it includes an improvisation on the verse melody as well as that of the chorus. One difference between the two songs is the use of piano as counterpoint to the vocal melody in Jackson's version, starting in the first chorus; this adds an extra layer of complexity that the Welch and Krauss version does not have. Another is the tempo—Jackson's version is significantly faster, more driving, than Welch and Krauss'. Yet the biggest difference between the two can be seen at the end of the song. Similar to Welch and Krauss, Jackson repeats the last two lines to signal the end of the song. However, when he reaches the second "by and by," he extends the line by adding rubato. The guitar, which plays subdivisions through most of the song, slows down as well, so the texture becomes less dense and there is no longer a sense of movement. The vocal melody remains on the IV chord through the last line, encouraging

the sense of prolongation, and the piano and guitar resolve to tonic once the voice has faded.

In their cover of "I'll Fly Away," Jars of Clay, a band that straddles the line between Contemporary Christian Music and mainstream rock, moves another step further from the folk version of this song. Of the three covers I have discussed so far, this one has the most diverse instrumentation, including electric and acoustic guitars, a drum set, and a synth. In addition to the melody and harmony vocal lines, there is also a choir that can be heard at different points in the song. A simple yet powerful difference from the other two covers is the emphasis on beats 2 and 4, an important characteristic of rock music. The song also invokes the feeling of gospel music with the use of a choir and a backup singer repeating phrases from the lead singer. At the start, the melody is quite similar to that of the folk and country versions, but as it continues the melody changes in both the notes and the rhythms. For example, "prison walls" in verse 2 and "No more cold" in verse 3 are sung as triplets. The band alters the harmony, removing the V chord from the verses and adding the vi chord to the choruses. Once again, the tempo is altered; this time, the tempo is slower and heavier than in Welch and Krauss' cover. This version is also the one with the greatest variety in shape. It starts with a thin texture, with just guitars, lead vocals, and choir, and slowly adds more layers—drum set, synth, and harmony vocals—until the second chorus, when the song reaches its first peak. The intensity lessens slightly in the following verse, as the instruments grow quieter, but they come to the forefront in the instrumental break. Verse 4 returns to a thin texture, with just the lead vocals and guitar, but the sound builds once again leading into the last three repetitions of the chorus. The last iteration of the chorus repeats the last line three times,

ending on a deceptive cadence twice (I-IV), which continues to build the tension until it finally resolves (I-V-I) and fades.

Lastly, Aretha Franklin's cover of "I'll Fly Away" is the furthest removed from that of Welch and Krauss. It is clearly gospel: there is a choir backing Franklin, there is vocal improvisation in the melody, the harmony is much richer, and the instrumentation primarily consists of piano and synth. The form of this version is strikingly different from the other three I have discussed—just one verse and two choruses—in part because it is significantly slowed down and in part because Franklin repeats words and inserts extra vocalizations. The song opens with Franklin singing verse 1 *a cappella*. The melody is melismatic and sounds completely different from the melody in any of the other versions, and the range is much wider. There is no regular meter during this verse; instead, Franklin sings in two- or three-word phrases with significant rubato and vibrato. Because this song was recorded for the Princess Diana tribute album, the last line of the verse is broken up by a speaker (spoken words indicated by italics): "*We salute*/Lord I'll/*And pay tribute*/fly away/*To Diana, Princess of Wales*." The first instrument of the song, a snare drum that invokes a military feeling, enters with the speaker. A harp, which invokes the image of heaven, plays during the last of the spoken words, before a piano enters and leads the song into the chorus. The chorus is much denser than the verse, as it adds piano, synth, and choir. The instruments and choir provide the harmonic and rhythmic foundation above which Franklin sings, still melismatic, still with an air of improvisation. In the second chorus, the instruments drop out in the second line ("Lord, I'll fly, fly, fly away"), highlighting it. They re-enter in the third line, and the tension in the song peaks

during the repetition of "hallelujah" and resolves in last line, which ends with the harp once again.

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What is the purpose of comparing different covers of the same song? The comparison helps the music therapist understand what makes each cover unique. This understanding can illuminate why a client might prefer and/or respond more favorably to one version over another. Clients often have favorite genres, a fact that greatly influences the therapist's song choice. For example, if a client prefers country music and requests "I'll Fly Away," it is much more likely that they want to hear Alan Jackson's version as opposed to Aretha Franklin's. Additionally, there could be situations in which a therapist and client might listen to and discuss multiple covers of a song; for example, in an effort to learn more about the client's inner world, they might listen to different covers, discuss with which the client resonates most, and then try to uncover the reason why by connecting the musical elements to the client's life. This understanding also helps the music therapist re-create each cover faithfully. Even if all they have to work with is their voice and a guitar, the therapist can incorporate their knowledge of the essential elements of each cover into their playing and produce significantly different sounds.

Conducting these kinds of analyses eases music therapists into the world of music analysis. LaRue's book assists in narrowing our focus to specific elements in music so that it is not overwhelming. Examining covers of songs is particularly useful when setting aside lyric analysis to focus on music analysis because the lyrics typically do not change significantly. Most importantly, this practice helps music therapists develop a language of

analysis that then opens the door to more specific and in-depth theories and analytical perspectives.

2. Music Theory: Persona Theory

It is widely accepted among music therapists that music experiences can help a client explore their emotional world; however, music therapists rarely shift from asking *whether* or not this happens to asking *how* it happens; these sorts of theoretical inquires on the topic largely remain contained in the fields of music theory and musicology. Nonetheless, theory is an essential part of the discipline of music therapy, and thus must be relied upon (Bruscia, 2014, p. 195). Persona theory is one theory that deals specifically with emotions in music. Persona theory states that in every piece of music, there is a psychological being created by the listener to whom all of the emotions perceived in the piece are attached. In the context of music therapy, persona theory can be used as a tool to make sense of how emotion works in the tripartite relationship of client, therapist, and music that is essential to music therapy. In this chapter, I will provide a literature review of writings on persona theory and a song analysis from this perspective, which will examine the potential benefits of persona theory to music therapy.

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Edward Cone first discussed the idea of persona in music in *The Composer's Voice* (1974); however, he focused solely on persona in Western art tradition music, such as art song and opera. Allan Moore (2012), on the other hand, explicitly applies persona to recorded popular song in *Song Means: Analysing and Interpreting Recorded Popular Song*. These differing foci can be seen in how each author conceptualizes persona. For Cone, instrumental lines in a piece can and often are part of the persona; in fact, completely instrumental pieces can still portray a persona (Cone, 1974). For Moore, however, persona is intimately connected to the singer's voice. As parts of the personic

environment, the instrumental lines do interact with the persona and reveal information about the song, but they are not part of the persona themselves (Moore, 2012). Due to the nature of each author's research, there is a gap in the literature concerning how persona might uniquely affect and be affected by live performances of popular song. This lack of research impacts music therapists, as a clinician might choose to re-create a song live in a session rather than play a recording for various reasons (Gardstrom & Hiller, 2010, p. 153).

Cone (1974) differentiates between two types of persona: the composer's persona and the vocal persona (pp. 25-26). He often refers to the vocal persona as the "protagonist" because it is "a character in a kind of mono-dramatic opera" (Cone, 1974, p. 21). The composer's persona, also called the "implicit musical persona," encompasses the protagonist and more. Cone (1974) states: "The well-composed song should convince the listener that the composer's voice is both musical and verbal—that the implicit musical persona, surrounding and including the protagonist, is creating words, vocal line, and accompaniment simultaneously" (p. 22). Here, he reveals the three areas in which the composer's persona works: verbal, vocal, and instrumental. Similarly, the protagonist operates on the poetic, or verbal, level; the vocal level, at which the words are attached to a melodic line; and the vocal-instrumental level, which considers the vocal line within the entire texture of the song (Cone, 1974, p. 23).

Cone proceeds to describe a variety of tensions that arise within and between the two personas. The tension between the composer's persona and the vocal persona comes from their differing motivations within a piece; the composer's persona tends toward form, while the vocal persona tends toward the freedom of personal expression (Cone,

1974, p. 26). The other tensions help distinguish between the vocal persona and the performer. First is the tension that comes from the fact that the singer is aware of their accompaniment, but the protagonist is not (Cone, 1974, pp. 29-30). Similarly, there is tension because the performer knows they are singing, but the vocal persona does not (Cone, 1974, p. 33).

Allan Moore (2012) states, "when we listen to a track, our attention is focused particularly on the identity of the singer" (p. 179). According to Moore (2012), the identity of the singer's voice in the song can be understood on three levels: the performer, who is the actual individual who is singing; the persona, which the performer assumes when singing and may or may not be similar to the performer; and the protagonist, the figure who has no identity outside of the song (pp. 180-181). He proposes five questions to consider when examining persona in a song. The first is "whether the persona appears to be *realistic*," that is, a direct address from the singer, "or whether it is overtly *fictional*," in that the singer is taking on a character (Moore, 2012, p. 182). The second is "whether the situation described, the narrative of the track, is itself *realistic*," in that it could be encountered by the singer's audience, "or is *fictional*," possibly having historical or mythological characteristics (Moore, 2012, p. 182). The third question is "whether the singer is personally *involved* in the situation described…or is acting as an *observer* of the situation" (Moore, 2012, p. 182). The last two concern temporality and timespan. Moore (2012) also presents the combination of answers that most songs adhere to: "realistic persona; everyday situation; involved stance; present time; and exploration of the moment" (p. 183). Knowing the answers to these questions for each song that one introduces to a client might be beneficial for a therapist because every aspect of a song

influences how it affects the client. For example, a person who has difficulty connecting to reality might need music experiences that help ground them (Eyre, 2013, p. 27). In this situation, choosing a song with a fictional situation, or something abstract, might not be helpful, or could even be harmful.

Moore (2012) goes on to further describe the relationship between persona and the environment in which it exists (typically, in popular song, the accompaniment) "by observing the environment as occupying one of five positions:" inert, quiescent, active, interventionist, and oppositional. An inert environment contributes "nothing specific to the meaning of the song" (p. 191). The role of a quiescent environment is "setting up the (largely attitudinal) expectations through which a listener may listen" (p. 191). An active environment is one that "supports the position of the persona, frequently through devices related to word-painting" (p. 191). An interventionist environment goes "further than what is specified in the lyric by amplifying what it signifies, or even by enacting the lyric" (p. 191). An oppositional environment occurs when "the persona and the environment are at odds" (p. 202). The role of the environment is important for a therapist to consider before they introduce a song to a client. For example, discussing a song with an oppositional environment might not be beneficial or even safe for clients who do not yet have the cognitive ability to identify or understand that one can feel conflicting emotions simultaneously.

Both persona and personic environment are integral to Moore's (2012) discussion of the concept of proxemics as it relates to recorded song (the focus of his analysis). Proxemics, he explains, "describes and analyses the distances (social, public, private, intimate) between individuals-in-interaction." In recorded song, proxemics appears not

only in the distance between the listener and the persona, but also in the distance between the persona and the personic environment (p. 186). To understand this, one must understand Moore' idea of the soundbox. The soundbox is an imaginary rectangular box in which a listener can mentally place the different sounds they hear when listening to recorded music. It "provides a way of conceptualizing the *textural space* that a recording inhabits, by enabling us to literally hear recordings taking space" (Moore, 2012, p. 30). Moore (2012) goes on to explain the benefit of this model:

> Within this model, location can be described in terms of four dimensions. The first, time, is obvious. The remaining three are the laterality of the stereo image, the perceived proximity of aspects of the image to (and by) a listener, and the perceived frequency characteristics of sound-sources (p. 31).

Thus, the soundbox can be used to describe the four proxemic zones—intimate, personal, social, and public—that a song can occupy; Moore does so in his table recreated below (see Table 2).

Table 2: Moore's (2012) proxemic zones (p. 187)

Zones	**Distance: persona/listener degrees of intervention**	**Persona/environment**	**Articulation of persona**
Intimate	-Very close to listener (i.e. touching distance) -No intervening musical material	-Persona set in front of environment -Normally high degree of separation between persona and environment -Vocal placed at front of soundbox and abuts the boundary of the soundbox	-Close range whisper -Clarity of vocal sounds (coughs, breath intake) -Lyrical content suggests intimacy/potential physical contact and addresses interpersonal relationship between two people

Personal	-Close to listener (within arm's length) -Possibility of intervening musical material	-Persona in front of environment -Still a certain degree of separation but less than in intimate zone -Vocal not at forefront of soundbox, set back from boundary	-Soft to medium vocals -Less clarity of vocal sounds -Lyrical content addresses two or three people
Social	-Medium distance from listener -Intervening musical material	-Persona within the environment -Little separation and more integration -Vocal placed within the centre of soundbox	-Medium to loud vocals -Few, if any, vocal sounds heard -Lyrical content addresses small/medium group of people
Public	-Large distance from listener -High degree of intervening musical material	-Persona engulfed and toward rear boundaries of the environment -High degree of integration -Vocal toward rear of soundbox	-Full, loud vocals, shout/semi-shout -No vocal sounds heard -Vocals address large group

If a music therapist chooses to re-create a song in a session as opposed to playing a commercially available recorded version of it, the first step is knowing what its salient aspects are. Once those are identified, the therapist must figure out how to re-create them. A therapist must understand the concepts of proxemic zones in order to identify them as salient, and they must understand how these zones were created in the recording before they can re-create them live.

Both Cochrane (2010) in *Using the Persona to Express Complex Emotions in Music* and Robinson and Hatten (2012) in *Emotions in Music* discuss persona theory; more specifically, they examine persona as an explanation for emotional expressivity in music. Cochrane (2010) states, "when we hear an emotion in music, we necessarily imagine or have a sense of a person to whom that emotion belongs" (p. 264). He acknowledges the main criticism of this theory, which is that imagining an entire persona

demands too much from a listener who hears music as emotionally expressive (Cochrane, 2010, p. 264). He disagrees, however, and counters that criticism with this argument: "emotions necessarily imply the presence of persons who experience them," because emotions "present the state of the self in relation to the world" (Cochrane, 2010, p. 265). Cochrane (2010) explains that the listener can imagine the persona to be anyone—the performer, the composer, or a fictional being. He notes, though, that context can inform or alter a listener's experience of the persona. Lastly, he explains that it is the persona that allows the listener to experience and/or identify complex emotions in music; music in and of itself cannot suggest the same level of emotional nuance that the existence of a psychological being can. Again, he recognizes the role of context, in this case as it helps to create the complex emotional narrative a persona might undergo (p. 266-268). Practicing music therapists know about the relationship between music and emotions; music can help a client identify and learn about emotions, increase self-awareness of emotions experienced, explore ways of expressing emotions, and work through emotions from past experiences (Eyre, 2013, p. 346). Persona theory provides a foundation upon which this clinical experience can rest—the foundation, in turn, can strengthen a therapist's clinical work and help them advocate for this benefit of music therapy.

Robinson and Hatten (2012) compare two theories on musical expressivity. The first is appearance emotionalism, which says that emotions in music resemble human expressions of emotions but are not expressions of genuine emotions in anyone (p. 74). The second is persona theory; Robinson and Hatten (2012) explain:

> In other words, expressiveness in music should be analyzed as *the genuine expression of genuine emotion in an imagined persona*. Expressiveness has

> *psychological reality*, even though it is a fictional person, not a real one, who is expressing the emotions in question (p. 78).

Thus, persona theory directly counters appearance emotionalism by saying that emotions in music are genuine.

The authors go on to describe how persona theory provides solutions to the major criticisms of appearance emotionalism. Under the appearance emotionalism construct, music can only express emotions that are distinctive and can be observed in a person's actions or bearing, but persona theory allows for the expression of complex emotions (Robinson & Hatten, 2012, p,. 76, 79). In appearance emotionalism, music cannot be a genuine expression of emotion, even for fictional characters, but in persona theory, these expressions have a psychological reality for the fictional persona (Robinson & Hatten, 2012, pp. 77, 79). Appearance emotionalism does not account for audience reactions to expressions of emotions, whereas persona theory explains that audiences react to the emotions because of their psychological reality for the persona (Robinson & Hatten, 2012, pp. 77, 79). Once again, persona theory explains what clinicians have already seen countless times over; in this case, it is the reactions that clients have to the emotions conveyed in music.

Lastly, in appearance emotionalism, emotional expression cannot be an aspect of musical meaning because the expressive qualities are aesthetic qualities. However, in persona theory, music can have expressive meaning and enact the psychological story of a persona (Robinson & Hatten, 2012, pp. 77-79). Robinson & Hatten (2012) make one final note about how a listener can interact with the persona in a piece of music. A listener can identify a persona in a piece as separate from themselves, and they may or

may not empathize with it. Alternatively, a listener can imagine themselves to be the persona (p. 79). This point has major implications for how music therapists may interpret their observations of clients. If the therapist understands the different ways that a client can interact with and relate to various personae, then they have a framework that can help them understand the client's response to a song.

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I chose to analyze persona in "Believe" (2015) by Mumford & Sons because it was the first song that came to mind while I was reading Moore's description of proxemic zones. I personally have a strong emotional response to this song, and I thought that it would be beneficial to investigate why I and others might have this reaction. A cursory examination of this song reveals that it follows the pattern that Moore laid out as most common for popular songs. The persona is *realistic*, because it is a direct address from the singer as opposed to originating in a character that the singer has put on; the use of first-person language emphasizes this. The situation described by the persona is also *realistic*. The persona is revealing their emotional world in the wake of a failing relationship, which is a situation that anyone could experience. The singer is *involved* in the situation; once again, the first-person language highlights this. The present-tense language shows that the song exists in *present time* and is exploring the *present moment*.

Changing focus to the environment, one can see that out of the five positions that Moore establishes, the environment of this song is quiescent. There is a shift in the persona halfway through the song, and this is accompanied by and reflected in a textural shift. Applying the concept of proxemics to this song shows how the shifts in persona and personic environment support one another (Table 3). The first half of the song is set in

the personal zone, and the voice clearly stands out from an environment that is primarily nebulous chords on a synthesizer. The guitar and piano are used to establish a sense of meter, as they mark the downbeats, and the bass guitar and snare drum enter during the first instrumental break (Table 3) to provide a sense of direction, but these all remain firmly in the background. Throughout this, the singer's voice is smooth and calm; there is minimal rasp in his voice, he slides seemingly effortlessly between pitches, and there is no shouting quality. Then, at the second instrumental break (Table 3), the electric guitar enters with a solo, and the drum kit enters in full. When the singer returns, his voice has changed to match the change in texture: it is up an octave, further back in the soundbox, and has a semi-shouting quality.

Table 3: Proxemic zones of vocal line in "Believe" (Mumford, Lovett, Marshall, & Dwane, 2015)

Time	**Lyrics**	**Notes**	**Zones**
0:00	[Opening]	**Environment**: nebulous cloud of pitches fading in and out surrounds listener	
0:06 *Verse 1*	You may call it in this evening But you've only lost the night Present all your pretty feelings May they comfort you tonight And I'm climbing over something And I'm running through these walls	*Distance*: close to listener, possible intervening material **Environment**: persona in front, some separation, close to boundary of soundbox Articulation: soft/medium, barely hear vocal sounds, relationship between two	*Personal*
0:32 *Refrain*	I don't even know if I believe I don't even know if I believe I don't even know if I believe Everything you're trying to say to me	*Distance*: close to listener, intervening material **Environment**: persona in front, some separation, close to boundary of soundbox Articulation: soft/medium, barely hear vocal sounds, relationship between two	*Personal*
0:50	[Instrumental Break]	**Environment**: entrance of bass and snare drum create sense of motion	

		while still remaining toward back of soundbox	
1:06 *Verse 2*	I had the strangest feeling Your world's not all it seems So tired of misconceiving What else this could've been	*Distance*: close to listener, possible intervening material **Environment**: persona in environment, some separation, further from boundary of soundbox Articulation: medium vocals, barely hear vocal sounds, relationship between two	*Personal*
1:22 *Refrain*	I don't even know if I believe I don't even know if I believe I don't even know if I believe Everything you're trying to say to me	*Distance*: close to listener, possible intervening material **Environment**: persona in front, some separation, close to boundary of soundbox Articulation: medium vocals, barely hear vocal sounds, relationship between two	*Personal*
1:39 *Bridge*	So open up my eyes Tell me I'm alive This is never gonna go our way If I'm gonna have to guess what's on your mind	*Distance*: close to listener, possible intervening material **Environment**: persona in front, some separation, close to boundary of soundbox Articulation: medium vocals, barely hear vocal sounds, relationship between two	*Personal*
1:57	[Instrumental Break]	**Environment**: entrance of rough electric guitar and full drum set closer to boundary than previous instrumental lines	
2:19 *Verse 3*	Say something, say something Something like you love me 'Less you want to move away From the noise of this place	*Distance*: large distance, intervening material **Environment**: engulfed, integration, rear of soundbox Articulation: shout, no vocal sounds, relationship between two	**Public**
2:34 *Refrain*	Well I don't even know if I believe I don't even know if I believe I don't even know if I wanna believe Anything you're trying to say to me	*Distance*: large distance, intervening material **Environment**: engulfed, integration, rear of soundbox Articulation: shout, no vocal sounds, relationship between two	**Public**
2:51 *Bridge*	So open up my eyes Tell me I'm alive This is never gonna go our way	*Distance*: large distance, intervening material **Environment**: engulfed, integration, rear of soundbox	**Public**

	If I'm gonna have to guess what's on your mind	Articulation: shout, no vocal sounds, relationship between two	
3:07 *Bridge*	So open up my eyes Tell me I'm alive This is never gonna go our way If I'm gonna have to guess what's on your mind	*Distance*: large distance, intervening material **Environment**: engulfed, integration, rear of soundbox Articulation: shout, no vocal sounds, relationship between two	**Public**
3:24- 3:40	[Closing]	**Environment**: instrumental lines fade out until return to similar nebulous cloud as beginning	

Persona theory, as described by Cochrane, Robinson, and Hatten, would say that because persona is connected to the emotions that a listener hears in a song, the significant shift in persona and environment witnessed in "Believe" has an impact on the emotions in the song. In this case, persona theory holds true; the shift that occurs halfway through the song signals a change in the emotions conveyed by the persona. Within the story of the song, the protagonist is reflecting on problems that have risen in a certain relationship, and they are addressing that other person (see lyrics in Table 3). Through the persona, the listener can understand the emotions behind the words of the protagonist. The first half of the song is about the protagonist's confusion over an important relationship with someone he can no longer trust, and at this point he is still able to maintain some level of control over his emotions. The change in texture in the second instrumental break prepares the listener for the intense desperation that the protagonist expresses throughout the second half of the song, as he can no longer contain his pain. The fact that this shift in emotion can be heard in the song points back to a strength of persona theory that both articles mentioned: persona theory allows for analysis of the experience and understanding of complex emotions within in song. This is why the same lyrics, such as those in the refrain, can have two different meanings (confusion vs.

desperation) depending on the part of the song in which they appear. The ability of the emotions to change the meaning of the lyrics points back to another argument that Robinson and Hatten made, which is that expressive qualities of music are not just aesthetic but can also create meaning within the song.

So how does "Believe" show the importance of understanding persona theory as a music therapist? This song highlights the emotional significance of proxemic zones. The split between the personal zone in the first half and the public zone in the second is not just a salient musical feature; it carries real expressive meaning in terms of the emotions portrayed by the persona. If a therapist uses this piece in a song discussion, they can draw the client's attention to the shift in zones as a way to open the door to a conversation about the present emotions. If a therapist wanted to re-create the song live in a session, they would have to also re-create the changes in zones in order not to lose part of its meaning.

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Persona theory has been studied in the field of music theory for decades, particularly in terms of its implications for emotional meaning in pieces. Because therapists often work to address the emotional domain of health in clients, this theory is relevant to current clinical practice. Better understanding of how persona affects, or even creates, the emotions of a song can lead to a better understanding of the therapist/client/music relationship that is essential to music therapy. After gaining this knowledge, the next step is to apply it. If a therapist wants to re-create a song live, they must be cognizant of what they can and cannot do. Live re-creations cannot use stereo to create proxemic zones, so the therapist has to find other ways to capture that aspect of the song. One way that they

can do this is changing the dynamics of both their voice and the instrument(s). The sections that reside in the intimate or personal zones will be much quieter than those in the social or public zones. Another way is through changing the texture of the instrument(s); the intimate and personal zones can be created through thin texture, whereas the social and public zones can be created through dense texture. All of these aspects of the arrangement are important for songs in which the manipulation of persona contributes to the emotional meaning.

3. Musicology: Music and Disability Studies

There appears to be a disconnect between music therapists and music and disability scholars. Many music and disability studies scholars discuss moving away from a "medical model" of disability in which disability is described "as a pathology or defect that resides inside an individual body or mind" (Straus, 2011, p. 6), and toward the idea of disability "as a social and cultural construction" (Straus, 2011, p. 9). These scholars typically situate music therapy in the medical model, thereby implicitly, and often explicitly, rejecting music therapeutic theories. For example, in his reference to his work with Autism Spectrum Disorder (ASD), Michael Bakan (2016) states, "I operate from a different premise than most of my counterparts in the music therapy profession. I am not interested in changing the people whose lives and music I endeavor to understand" (p. 20). This sounds relatively innocuous, until he goes on to imply that music therapy is "rooted in symptomatological epistemologies of autism and autistic experience" (Bakan, 2016, p. 21). Music theorist Joseph Straus (2011) is even more critical of music therapy, which he labels an "intellectual ghetto" to which disabled listeners have often been confined. He states, "music therapy is a normalizing enterprise, bound up with the medicalization and attempted remediation of disability" (Straus, 2011, p. 158). Later, he takes on the voice of the "music therapeutic regime" when he says, "The listener is defined in advance as defective—physically, cognitively, or socially—and the goal of the therapy is to provide treatment" (Straus, 2011, p. 158).

I would like to offer my perspective on the matter, as one who studies music therapy, in the hopes that I might be able to start bridging the gap between these two fields. Firstly, I do not want to discount the experiences of those musicologists who have

encountered music therapists that practice within the realm of the medical model of disability[7]; however, I do want to highlight that music therapy is a diverse field with many different theories of practice, which results in many different applications of therapy. The humanistic approach to music therapy, which has largely influenced my practice, operates on the belief that "all persons have innate capacities for actualizing their own unique potentials for health and well-being, given conditions that can serve adequately as opportunities for change" (Abrams, 2015, p. 148). More simply put, the humanistic approach functions on the assumption that the client is as healthy as they can be, given the situation in which they exist. This idea is incompatible with Straus' assessment that music therapy inherently views the client as "defective." Related to the humanistic approach is the concept of resource-oriented therapy, in which the client's goals are achieved using their strengths, or inner capacities, rather than by focusing on their weaknesses. This branch of music therapy, at least, does not rely on the symptomatological epistemologies mentioned by Bakan. In their book on melodic improvisation in music therapy, Aldridge & Aldridge (2008) make a statement that challenges the narrative of music therapy as a normalizing agent: "Music therapy might help individuals to find their own style…. It is not something that brings us into the constraints of being normal but allows us to be different" (p. 322).

The humanistic approach is where music therapy and music and disability studies can find common ground. Both fields have the end goal of improving the quality of life for people labeled as "disabled" by society; they just do so by different methods. Music and disability studies focuses on helping society adapt to the existence of people with

[7] The behavioral approach to music therapy, in particular, comes to mind as a major theory that focuses on the normalization of individuals with disabilities by using techniques to change the individual's behavior.

disabilities by giving voice to such people and their concerns. Music therapy, on the other hand, helps the client develop adaptational skills to function in the world as it is. The purpose of therapy is not to change who the client is inherently, but to lessen the distress felt by them and/or those in their lives, which initially brought them to music therapy.

In the following section, I will discuss two topics that fall under the scope of music and the body. The first is Elisabeth Le Guin's idea of "carnal musicology," which can be applied to any part of the body. The second is the presence of vocal damage in popular music and what it might signify. Following this discussion, I will analyze "Hungover in the City of Dust" (2013) by Autoheart through the lens of music and disability studies. My analysis will focus on the vocal disruptions and the breaths that are audible in the official recording. Then I will discuss my phenomenological experience playing this song on the piano.

***

Though not a music and disability studies scholar, Le Guin (2006) highlights the importance of the body in music through what she calls "carnal musicology," or the study of the "sensations and experiences of playing" music (p. 3). In this strand of musicology, it is the performer who receives the attention, rather than the composer, which she recognizes makes discussions of music much more challenging. Nevertheless, she finds value in the "genuinely reciprocal relationship between performer and composer" that is revealed by studying the physicality of performing a piece of music (Le Guin, 2006, p. 3).

Carnal musicology is already practiced in music therapy, just not under that name. The music therapist must think about the physical demands of singing and playing

instruments when they want to include such activities in a clinical session; in other words, they have to put themselves in the mind of the client to learn what an experience will require physically of the client. For example, a music therapist might use vocal re-creative[8] music therapy interventions to address goals such as improved breath control and articulation because these are some of the physical requirements of singing (Clement-Cortes, 2013). Another example is instrumental improvisation, which can place demands on the performer such as hand independence, palmar grasp, arm mobility, and a host of other fine and gross motor skills (Kennelly, 2013). When working toward these goals by re-creating pieces of music the composer's intent does not matter as much as the physical experience of the client.

Some of the research in music and disability studies touches on a topic that I will call "hearing the body in the music." This is the idea that if a person listens to audio, either live or recorded, without seeing the performer, they can still hear the presence of the performer's body in how it interacts with the music. One example of this is the perception of vocal damage. Laurie Stras (2006) notes, "Time and trauma take their toll on the voice," and the audience hears the effects as vocal disruption or damage (p. 173). Vocal damage can take a number of forms; some are temporary, such as being hoarse because of an illness or from shouting, whereas others are more permanent, such as coarseness caused by vocal cord nodules. Vocal disruption might even be rooted in something outside the physical realm, such as when an overwhelming emotion causes a singer's voice to break. Stras highlights the idea of disability as a social construct when she states, "the significance of vocal disruption or damage to an individual will be in

[8] Re-creative experiences can be defined as those in which "the client learns, sings, plays, or performs precomposed music or reproduces any kind of musical form presented as a model" (Bruscia, 2014, p. 131).

proportion to his or her reliance on vocal function for daily activity, and the more significant it is, the more disabled that person may be seen to be if afflicted by vocal pathology" (2006, p. 174).

The juxtaposition of the perceptions of vocal damage in Western art tradition music and popular music also reveals the constructed nature of disability. Western art tradition music values undamaged voices, whereas some popular music genres often prefer "damaged" voices. Sometimes this is actual damage, which the singer might have intentionally acquired in order to be more successful, and sometimes this damage is simulated by the singer (Stras, 2006).

Vocal damage is often desirable because it communicates with the audience in a way that transcends verbal language. This is where the concept of "hearing the body in the music" arises. Hearing vocal damage reminds the listener that there is a real person behind the song, one who feels the emotions being presented in the music. This perception of the singer's personal experience lends them "authority, authenticity, and integrity" (Stras, 2006, p. 174) on the topic, which allows the listener to more deeply connect with the song.

This ability to connect with the audience has important implications for music therapy. Music therapists frequently address goals related to emotions, such as expressing or learning how to cope with them, and music is often the catalyst for these experiences. Being able to connect to an emotion in a song allows for deeper processing within the safe space that is the clinical session; this, in turn, helps the client manage these emotions when they arise outside of the clinical setting. Stras also speaks to the practical importance of this connection, saying, "Noting, or attending to, the equilibrium achieved

by being able to experience another's pain, anger, or despair, even when entrained into deep identification but ultimately without having to take it personally, equips the listener with the tools for transforming negative affects in the real world." (2006, p. 183)

***

I chose to analyze "Hungover in the City of Dust" (2013) by Autoheart because what grabbed me when I first heard this song was the singer's voice. Even before I listened to the lyrics, I could tell that the singer was feeling intense and difficult emotions. This initial interpretation was confirmed once I examined the lyrics (Table 4), which tell a story of feeling out of control.

Table 4: "Hungover in the City of Dust" by Autoheart (Gadsen & Neilson, 2013)

Time	**Section**	**Lyrics**
0:00	Intro	-
0:28	Verse 1	Church bells ringing; muted singing Carries our exuberance away Our friends have all but left us They departed many years ago And they won't come back They won't come back no more
1:07	Chorus	We're hungover in the city of dust Let our hearts run 'round in circles While we fall apart We're hungover in the city of dust Let our minds run 'round in circles While we figure it all out
1:48	Verse 2	Insolent and out of character We've changed so much I barely recognize our formative lives Hidden deep, deep, deep underground And they won't come back They won't come back no more
2:27	Chorus	We're hungover in the city of dust Let our hearts run 'round in circles While we fall apart We're hungover in the city of dust

		Let our minds run 'round in circles While we figure it all out
2:54	Bridge	Feeling moody dark and heavy There's no feeling in my left arm Resonance is far away Try to complicate my thinking Am I falling, am I sinking Powder in my fingernails And the belt wrapped around My shrinking waist is having trouble Tryin' to keep the damn things up Want to write a single letter Maybe then I'll feel much better Until then we'll float
3:20	Chorus	We're hungover Yeah, we are We're hungover in the city of dust We're hungover in the city of dust So let our minds run 'round in circles While we figure it all out All out, mmm
4:30- 4:51	Outro	-

What we hear in the singer's voice in "Hungover in the City of Dust" can be better described as "disruption" than "damage." Throughout the song, there are moments when the singer's voice breaks; these points are labelled "B" in Figure 1. These breaks are an example of temporary vocal disruptions. They are not consistent throughout the song[9]—there are particular sections where they are clustered, and their appearance even changes between sections with the same lyrics, such as the choruses (see Figure 1).
So why do the voice breaks appear in this song? And, more specifically, why do they appear where they do within the song? One answer is that they are related to the

[9] The voice breaks are also not present in every song on the album, *Punch* (2013), that includes this song.

vulnerability of the singer, both aurally and emotionally. As can be seen in Figure 1, a majority of the voice breaks occur in the first two choruses. These sections are also the most texturally thin. Chorus 1 includes voice, sustained chords on the piano, individual notes on the electric guitar, and bass drum. Chorus 2 has an even thinner texture at first, as the guitar does not enter until the C' section. This change is mirrored by the increased number of vocal breaks in Chorus 2, particularly in the C section. Chorus 3 highlights this point. Despite using the same lyrics as the first two choruses, there are few vocal breaks. The texture of this chorus is much thicker than those of the previous choruses; it includes voice, the full drum set, chords on the electric guitar, and repeated chords on the piano.

The aural vulnerability achieved by the thin texture in Choruses 1 and 2 is matched by the emotional vulnerability in the lyrics during these sections:

> We're hungover in the city of dust
> Let our hearts run 'round in circles
> While we fall apart
> We're hungover in the city of dust
> Let our minds run 'round in circles
> While we figure it all out (Gadsen & Neilson, 2013)

The word "hungover" evokes the idea of being unwell, not just physically but also emotionally and mentally; the second and fifth lines of the chorus support this reading. "While we fall apart" and "While we figure it all out" suggest a state of fragility that the collective "we" is experiencing.

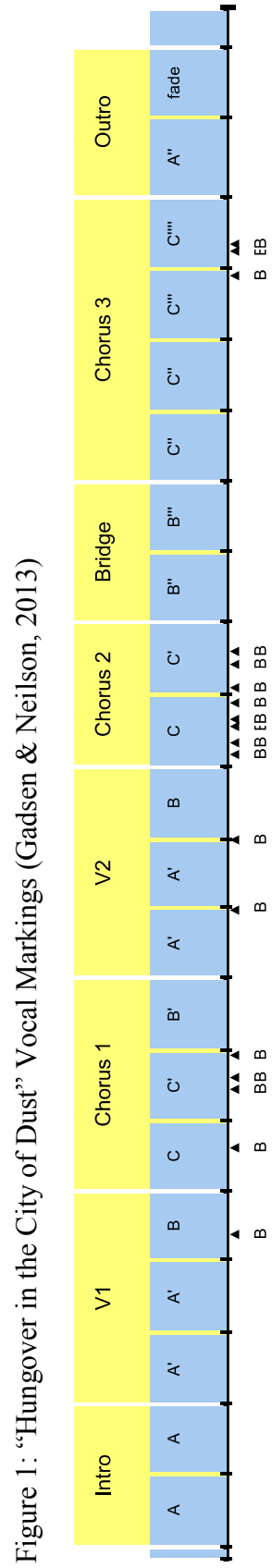

Figure 1: "Hungover in the City of Dust" Vocal Markings (Gadsen & Neilson, 2013)

If the singer is trying to communicate vulnerability, particularly in the choruses, then the vocal breaks serve to emphasize this vulnerability to the listener. It is as if the singer is so overwhelmed by the raw emotion he experiences in this vulnerable state that his physical body, specifically his voice, cannot handle it, and thus it breaks. As Stras said, vocal damage and disruptions lends a sense of authenticity to the singer; thus, the listener can more readily accept the singer's vulnerability when they hear its effect on his physical body.

Unlike many popular songs, the listener can hear the singer's breath in "Hungover in the City of Dust."[10] Though not directly related to music and disability studies, breath is tied to the idea of hearing the body in music. In an attempt to determine a pattern to these breaths, I marked and annotated each one, as seen in Figure 2. When there are two letters, the first refers to length ("S" is short, "M" is medium, "L" is long) and the second refers to depth ("A" is shallow, "D" is deep, "T" is thin). Additionally, breaths labeled "G" are gasp-like, in that they are incredibly quick and have a desperate quality.

Overall, the presence of the breaths connects the listener to the singer by reminding the listener that the singer is a real, physical human. Just as the voice breaks do, the breaths lend a sense of authenticity to the emotions expressed in the song. Looking more closely at patterns in the breath reveals even more about the expression of emotions. In Chorus 2, the singer's breaths are shaky; this highlights the vulnerability that was created by the texture, lyrics, and voice breaks, as discussed previously. Another pattern that came to light was the increase in breaths just before a held-out note. Often

[10] Autoheart uses this technique in other songs of theirs, particularly in songs that are emotionally heavy, such as "Heartbreaker," "Control," and "January" from the album *Punch*, and "Rip" and "Joseph" from the album *I Can Build a Fire*.

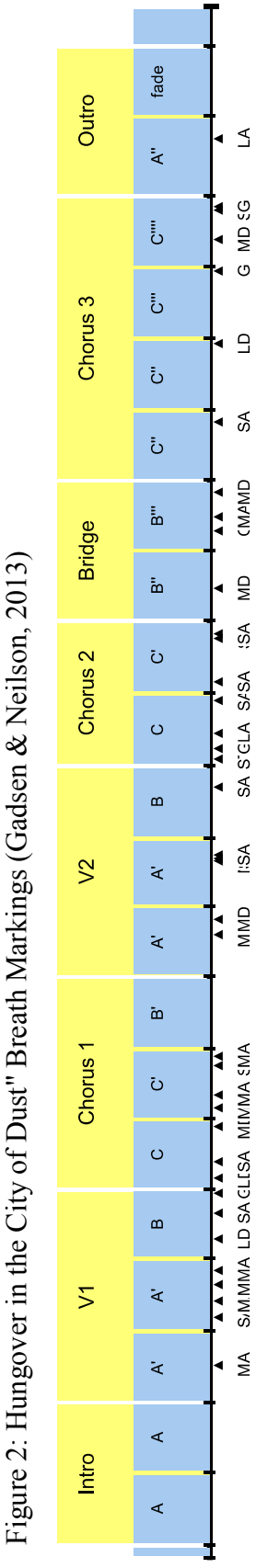

Figure 2: Hungover in the City of Dust" Breath Markings (Gadsen & Neilson, 2013)

these breaths are short and shallow, as if the singer is building up the breath in his lungs. He then expels this breath on an incredibly long note. This buildup and subsequent release of breath physically mirrors how emotions can grow within a person and then be cathartically released. Verse 2 clearly demonstrates this pattern in the second A' section, specifically in the line "Hidden deep, deep, deep underground." Before each repetition of the word "deep," the singer draws in a breath, which progressively grow shorter and shallower. Then, he sings "deep underground," which lasts for 14 beats, without taking a breath.

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As I learned "Hungover in the City of Dust," I kept Le Guinn's concept of "carnal musicology" in mind. The first time it came to the fore was when I realized that I would have to transpose the song to better fit my vocal register. As a woman, I have a much different range than the original male singer of the song. If I matched the singer's octave, I could not sing the lowest notes, but singing the octave above was too high and strained my voice. Then, I had to condense the instrumental accompaniment into a piano part that I could play myself. I have only played piano for a few years now, so I do not have the technique and comfort with the instrument that more advanced players do. In addition to not having the technical training of a musician who has studied classical piano, I also have smaller-than-average hands, so I had to find a balance between accompaniment that did justice to the original song and accompaniment that is physically possible for me to play. Every instrument—piano, guitar, floor drums, handheld percussion—has its own unique physical demands that a therapist must consider when preparing to bring it into a session. These negotiations of range, accompaniment, and other aspects are ones that I

and other practitioners of music therapy have to frequently make in a clinical setting, yet they have never been linked to issues of music and disability studies. By viewing their experience of "musical disability" through this lens, the music therapist might be able to better relate to their clients, who are constantly having to negotiate their existence in our normative world. Additionally, learning how to hear the body in music and how to mimic artists who do so is important for music therapists, as most in this country study and are trained at universities whose music departments focus on classical music. Thus, in their formal training, a music therapist may never learn how to incorporate this idea into their music-making or may actively be discouraged from incorporating their body into their singing.

Conclusion

Music therapists are constantly striving to better their clinical practice through methods such as reading research on their clinical population, expanding their repertoire, advancing their instrumental skills, and seeking supervision. Another way to accomplish this goal would be to engage in song analysis of pieces they intend to use in their clinical sessions from a transdisciplinary perspective, yet there is a distinct lack of research on this topic in the music therapy literature. In this thesis, I started to address this problem by examining three topics from the fields of music theory and musicology: general style analysis, persona theory, and music and disability studies. I provided literature reviews for the topics and examples of how to conduct analyses across disciplinary borders. Lastly, I discussed the implications of each topic for music therapy work, showing how having a deeper knowledge of songs, which is gained through song analysis, can benefit practicing music therapists.

This research has pedagogical implications for the fields of music therapy, music theory, and musicology. In music therapy programs, there could be formal instruction about how to incorporate song analysis into each of the four music therapy methods—receptive, re-creation, composition, and improvisation. Both musicology and music theory courses, especially in undergraduate programs, should continue to broaden their scope from primarily Western art tradition music to include popular music and methods for analyzing it. This could be done by including more units on popular music in standard music theory and musicology classes or by requiring classes that focus specifically on popular music. There could also be more transdisciplinary instruction in these three fields.

Lastly, this research also opens up areas for future study. One could continue the work done here with different topics in music theory and musicology, conducting literature reviews and example analyses for subjects such as feminist musicology, topic theory, and music and emotion. Another area for research could be corpus analyses for different clinical populations. This thesis focused solely on songs identified as therapeutically relevant for adults in music therapy, which is a broad category. Future corpus analyses could focus on groups of songs already being used in certain clinical settings, such as addiction rehabilitation programs or community music groups. In addition, there could be more research on popular music in all of these fields. These suggestions are simply a starting point for all the research that can be done on the topic of clinical song analysis.

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Appendix A

A Cue Sheet for Style Analysis: Basic Components for Analytic Hypotheses

Sound	• Timbre: selection, combination, degree of contrast of instruments and voices. • Range, tessitura, gaps, special effects, exploitation of idiom. • Texture and fabric: doubling, overlap, contrast of components; homophonic, cantus firmus, contrapuntal, polarized (polychoric; melody/figured bass or 2 + 1; melody/accompaniment; solo/ripieno). • Dynamics: terraced, graduated, implied by instrumentation or range; types and frequency.
Harmony	• Main functions: color and tension. • Stages of tonality: linear and modal, migrant, bifocal, unified, expanded, polycentric, atonal, serial. Analysis of non-tonal, non-serial styles as structures of variant stability/instability. • Movement relationships, interior key schemes, modulatory routes. • Chord vocabulary (direct, indirect, remote), alterations, dissonances, progressions, motifs, sequences. • Part exchange, counterpoint, imitation, canon, fugue/fugato, stretto, augmentation/diminution.
Melody	• Range: mode, tessitura, vocal/instrumental • Motion: stepwise, skipping, leaping, chromatic; active/stable, articulated/continuous, chromatic/level, etc. • Patterns: rising, falling, level, wave-form, sawtooth, undulating (abbrev. R, F, L, W, S, or U). • New or derived; function as primary (thematic) or secondary (cantus firmus, ostinato). • Middle and large dimensions: peaks and lows. • (See also "Growth": Options for continuation.)
Rhythm	• Surface rhythm: vocabulary and frequency of durations and patterns. • Continuum: meter (regular, irregular, additive, heterometic, syncopated, hemiolic); tempo; module or dimensions of activity (fraction, pulse, motive, subphrase, phrase, sentence, larger grouping).

	• Interactions: textural rhythm, harmonic rhythm, contour rhythm. • Patterns of change: amount and location of stress, lull, and transition (S L T). • Fabrics: homorhythmic, polyrhythmic, polymetric; variant rhythmic density.

Growth	• Large-dimension considerations: balance and relationship between movements in dimensions, tempos, tonalities, textures, meters, dynamics, range of intensity.
	• Evolution of control: heterogeneity, homogeneity, differentiation, specialization.
	• Sources of Shape
	  ○ Articulation by change in any element; anticipation, overlap, elision, truncation, lamination.
	  ○ Options for continuation: recurrence, development, response, contrast.
	• Sources of Movement
	  ○ Conditions: stability, local activity, directional motion.
	  ○ Types: structural, ornamental.
	• Module: the pervading or characteristic growth segment.

Text Influence	• Choice of timbre; exploitation of word sound for mood and texture; word evocation of chord and key change; clarification of contrapuntal lines by forceful keywords; influence of word and sentence intonation on musical line; limitation by awkward vocables; influence of word rhythms on surface rhythms and poetic meter on musical meter; degree of adherence to text form (line, stanza, refrain, da capo, etc.) in articulations and options for continuation; concinnity or conflict in mood change, fluctuations of intensity, location of climax, degree of movement.